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inating readers, so well has the selection been made.

The seventeen lyric pieces begin with "Confiance" by de Chambrier, continue with selections from Hugo, Lamartine, Prudhomme, Richepin and others, and close, appropriately enough, with a skit by "Stop"—whoever that may be—for there is no preface, and there are not any notes. Aside from the obvious need of a word, if only two dates, about the less-known writers represented, this rather novel omission is not seriously felt. Still, one cannot help wondering whether the couplet (p. 67)

Quand j'ai bu du vin clair et  
Tout tourne, tout tourne au cabaret,

is the parrot's own, as its somewhat irregular gait would imply, or whether it is the product of a poet's pen. And certainly the student would want to know more about the use of *pour* in "vous servez les pommes de terre pour une sauce blanche" (p. 87).

The "full" vocabulary does not quite justify its name: some words and expressions are omitted purposely, and, no doubt, properly; for example, memento, p. 13; corolles, p. 95; others have been overlooked for example, toque, p. 25; poularde, p. 66. The omission of "lieutenant," first mate (p. 54), is perhaps misleading, and "tunique" (p. 57) is a uniform (not an ordinary) coat.

The book is evidently intended for the natural-methodists as each prose piece is followed by a half dozen questions in French on its subject matter.

Typographically it is almost perfect—I have noticed the omission only of a period (p. 26) and an apostrophe (p. 78).

W. S. SYMINGTON, JR.

Amherst College.

### FRENCH PHONETICS.

*Historical Primer of French Phonetics and Inflection*, by MARGARET S. BRITAIN. Oxford, 1900, pp. xii+108.

In a short introduction to Miss Britain's *Primer*, Mr. Paget Toynbee says that the book is designed to be an introduction to his Anglicized edition of Brachet's *Historical Grammar*,<sup>1</sup> and he intimates further that these two works, in conjunction with his own *Specimens*

1. Brachet and Toynbee: *A Historical Grammar of the French Language*, Clarendon Press.

of Old French,<sup>2</sup> form a fairly complete historical course in the French language. Miss Britain's *Introductory Primer* is a beautifully clean piece of work; the author has succeeded in condensing into a very small compass all that part of French historical grammar which is usually studied by advanced classes as an introduction to a more general study of Romance philology; namely, the phonology of the vowels and consonants and the morphology of the various inflections of the Old French language. In accomplishing this by no means easy task, Miss Britain is not a whit behind her predecessors in clearness and accuracy, while the whole subject is relieved of much unnecessary material, and is put into such convenient and handy form as to be available for constant ready reference.

In such a condensation, however, there are always certain points whose omission is questionable, and the writer would call attention to the following cases where a little additional information seems necessary to avoid continual reference to the more complete historical grammars. The numbers refer to the paragraphs in Miss Britain's *Primer*.

In the 'Introduction' (p. 1) no mention is made of 'Low Latin' as distinguished from 'Classical' and 'Vulgar Latin,' yet it is referred to in § 14.—13. The definition usually accepted for a vowel 'in position' or 'checked' is that such a vowel is 'one followed in the same syllable by a consonant;' thus a vowel in a monosyllable which ends in a consonant is considered as 'in position' even though its development is that of a 'free' vowel. Miss Britain's definition would classify the vowels in such monosyllables as 'free.'—13-2 and 17. The group *s+l* should be included as not checking a preceding vowel, according to the example of *poile* or *poêle* < *poisle* < *peisle* < *pesle* < PENSILEM.—24. This is called 'Foerster's Law.'—25 note. *Frigidum* > *froid* is usually explained by the analogy of *rigidum*.—27 note. *Loup* is rather an etymological derivation from *louve* than dialectal; cf. the *Dictionnaire Général*.—33. For a fairly satisfactory explanation of *focum*, *jocum*, *locum*, and *cocum* cf. Baker; *French Historical Grammar*, London 1899, § 109.—35. It seems more logical to consider that free, tonic, open *o* before a nasal consonant diphthongized into *ue*, as in BONUM

<sup>2</sup> Clarendon Press.

> *buen*, *HOMO* > *uem*, and that *bon*, *on*, etc., are atonic developments.—36 note. The theory supported by Suchier,<sup>3</sup> Uschakoff<sup>4</sup> and Herzog<sup>5</sup> of the uniform nasalization of the tonic vowels in the Old French period has received sufficient acceptance as to be at least worthy of mention.—52. It might be well to explain that the final syllable of a proparoxyton remained as mute *e*, when the penult fell late, because of the secondary accent which it bore.—63-2. In accordance with the system of indicating the pronunciation used elsewhere *pan*, *tan*, *fan*, should read *pā*, *tā*, *fā*.—69. In the table on p. 39, and in § 7, p. 11, one finds the term 'guttural,' while elsewhere the preferable term 'palatal' is made use of.—95 note. Another case where the sixteenth century substitution of *s* for *r* has affected the modern orthography is *besicles* for *bericles*; cf. the *Dictionnaire Général*.—125. Meyer-Lübke's theory of the development of *-arius* > *-airo* > *-ero* > *-ier* seems to me preferable to that advanced by Cohn<sup>6</sup> and adopted by Miss Brittain, for words in which *-arius* is preceded by *i* would be reduced rather to *-arius* than to *-iarus* because of the great numerical supremacy of words in *-arius*.—133-134. Latin *c* and *n* final fall when the word so ending is in atonic position, otherwise they remain, cf. *non* > *nen* tonic, and *ne* atonic.—161. On the origin of the use of *mon*, etc., before feminines beginning with a vowel, cf. Herzog, ZRP., xx, pp. 84-85.—174. A more logical theory for the loss of the *b* from the ending of the imperfect indicative is that of proportional analogy to the future, proposed by Lindsay, *The Latin Language*, Oxford, 1894, p. 493. The only misprint I have noticed is *e* for *l* in § 55, 2.

At the end of the *Primer* are careful and complete indices of the subject matter and of the French words discussed. The material which Miss Brittain presents in her work should enable any student of ordinary ability to read Old French intelligently, and to understand the grammatical foundations of the language.

MURRAY P. BRUSH.

Johns Hopkins University.

<sup>3</sup> Suchier: *Allfranz'sische Grammatik*, Halle, 1893, §§ 35-49.

<sup>4</sup> Uschakoff: *Zur Frage von den nasalirten Vokalen*, Helsingfors, 1897.

<sup>5</sup> Herzog: ZRP., xxii, pp. 536-542.

<sup>6</sup> G. Cohn: *Die Suffixwandlungen im Vulgärlatein und im vorliterarischen Französisch*, Halle, 1891, pp. 274-291.

## CORRESPONDENCE.

### NORTHANGER ABBEY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the sixth chapter of Jane Austen's *Northanger Abbey*, where her fair heroines are warmly praising the merits of Mrs. Radcliffe's *Mysteries of Udolpho*, the following conversation takes place:—

"... oh! I am delighted with the book! I should like to spend my whole life in reading it, I assure you; if it had not been to meet you, I would not have come away from it for all the world."

"Dear creature! how much I am obliged to you; and when you have finished Udolpho, we will read the Italian together; and I have made out a list of ten or twelve more of the same kind for you."

"Have you, indeed! How glad I am! What are they all?"

"I will read you their names directly; here they are, in my pocket book. 'Castle of Wolfenbach,' 'Clermont,' 'Mysterious Warnings,' 'Necromancer of the Black Forest,' 'Midnight Bell,' 'Orphan of the Rhine,' and 'Horrid Mysteries.' Those will last us some time."

"Yes; pretty well; but are they all horrid? Are you sure they are all horrid?"

"Yes, quite sure; for a particular friend of mine, a Miss Andrews, a sweet girl, one of the sweetest creatures in the world, has read every one of them."

It might be supposed that Miss Austen, in her evident satire of the Udolpho class of fiction, invented the above suggestive titles of contemporary romances. As a matter of fact, they were all actual romances which appeared at London between 1793-1798. In the latter year *Northanger Abbey* was written, though not prepared for press until 1803 and not published until 1818. The following references to various magazines and reviews of the day will afford further information concerning the romances cited:—

*The Castle of Wolfenbach; a German Story.* By Mrs. Parsons. 2 vols. 1793.

See *Critical Review*, x, (n. s.), pp. 49-52. *Clermont. A Tale.* By Regina Maria Roche. 4 vols. 1798.

See *Critical Review*, xxiv, (n. s.), p. 356. *Mysterious Warnings.* By Mrs. Parsons. 4 vols. 1795.

See *Analytical Review*, xxiii, p. 659. *The Necromancer: or the Tale of the Black Forest.* Founded on Facts. Translated from the German of Lawrence Flammenberg by Peter Teuthold. 2 vols. 1794.

See *Crit. Rev.*, xi, (n. s.), p. 469;